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SWINBURNE AND MUSIC.

BY CHARLES E. RUSSELL.

AMONG the memorable influences of the Wagnerian music-drama should not be overlooked this, that it subtly redrew the attention of the world of art to the common basis of music and poetry, and tended towards the establishing of better relations in the somewhat estranged family of phonetics. In this, as always in such matters, it was only a part, no doubt, of a general movement, accelerated by the symphonic poems of Liszt and Saint-Saëns, towards a more formal alliance between two arts having a common origin and the same blood; a movement that in our day may be thought to have reached its climax on its musical side in the tone-poems of Richard Strauss.

The basis of this interesting reconvergence of lines is old, the outward shows are new. However far, at times, poetry may have gone astray in bloomless metaphysical wastes, it could never lose its heart of song, it could never lose the essential stamp of its rhythmical race. The service of Wagner, Liszt and Strauss, poet-musicians, has been to modify music towards a more poetic expression. The service of a musician-poet like Swinburne has been to bring back poetry to a recognition of its function as a purely musical art. On an impartial survey it is likely to seem that, allowing for individual prejudice as well as for individual shortcomings, music and poetry have been enormously the gainers by the twofold recognition of their common mission and common methods—not equally the gainers, very likely, as certainly the resulting pleasure has been unequally distributed, but still the gainers.

True, Mr. Swinburne is more distinctly the heir and the culmination of a movement that has stretched its slow length along in English poetry from Marlowe down, and he seems, therefore,

the less an innovator. Also his audience is small compared with the audiences of his brethren, the poet-musicians; that is true, because poetry, particularly the kind of poetry he has cultivated, has a narrower appeal than some other forms of music. Moreover, the whole subject of poetry as an art is so clogged about with confusions of a pseudo-classicism, with vague and commingled ideas of hymnology and philosophy, that its pure progress as an art is seldom shown contemporaneously. Worst of all, it suffers the lack of a definite, coherent and accepted system, such as notated music is blessed withal; and hence what it is and does is never to be announced with a certainty that will appeal to all classes, even of students.

Yet, despite all these untoward conditions, I think it can be shown that Mr. Swinburne has carried poetry at least as far towards a practical recognition of its strictly musical basis as the poet-musicians have carried music towards the higher poetic phases. Interest in Mr. Swinburne's poetry is now generally revived, not unreasonably in view of his almost half-century of singing and the prodigious output of his industrious life; and the time may be happy to try to discover what have been his additions to music-poetry. For it is conceded generally, even by those who do not like him, and by those who have not cared diligently to consider him, that his power to marshal words into mellifluous, resonant or melodious speech is very unusual; that, if nothing more, he is, at least, as Bayard Taylor defined him, "a great rhythmical genius"; and that this is easily the distinctive quality of his art.

To begin with, let us note that Mr. Swinburne, in his basic point of view, is really as much composer as poet, looking upon speech as music, using for his effects the sounds of speech as other composers use notes and chords. To see how this is, and to judge whether his theory of it be legitimate or even tolerable, it is useful to refer here for a moment to some of the familiar mental phenomena connected with musical impressions. All art is, of course, an appeal to the imagination, to which it seeks to impart the feeling that mastered and inspired the artist. Thus, the eye in the case of the plastic arts, and the ear in the case of the phonetic arts, are merely communicators and reporters of the inward sense that receives the message and is or is not infected with the required feeling. In music, the way of this com-

munication is direct and simple; in poetry, it is not so simple (except where poetry is heard and not read), because from this silent reading the imaginative sense must construct the sound, and the faculty that does this is sometimes inefficient, sometimes rudimentary from disuse. Nevertheless, it is a sense quite willing to work if opportunity be given it; and, since the terminus, the final seat of the message, is the imagination, it can make in the end no difference whether the sounds are real or suggested; whether, that is to say, they enter the physical ear or are heard only by the ear of imagination, receiving the impressions of sound as the eye traverses the printed page and the constructive faculty creates the illusion of a reading voice. What is reported from these imagined sounds may be treated as music with as much certainty as the sounds made by a violin or a piano.

This is the groundwork of the theory, which is not, of course, in any way of Mr. Swinburne's inventing, but has merely reached in him the present stage of its evolution. In all his practice, words have two functions as the media of poetic art. They have, first, their definitive use, as the symbols of ideas, by which thought is conveyed, design and purpose established, structure is built, imagery and figurework are added; and they have, second, but hardly inferior, certain distinct and multifold tone values, which, in his method, are woven into carefully wrought-out schemes of sound intended to emphasize, clarify, vivify the feeling conveyed by the definitive function or bare meaning of the words.

That concrete ideas and clearly defined feelings can be conveyed by the sound of words is really no more unreasonable than that there should be the like transference from other musical sounds, and that these word-sound meanings are of constant occurrence in daily life the smallest observation will show clearly enough. But, in the case of poetry, we hesitate a little to accept it, because poetry does not always seem to us a pure and glorious art, but often the handmaid, now of humor, now of religion, now of the didactic formulas of philosophic thought. Nevertheless, from any investigation of the poetry that seems to us to have a pleasing sound, we come straight home to the inevitable conclusion that it is pleasing because it is closely allied to the principles of music.

The strictly musical idea of the dual function of words spreads,

in the Swinburnian practice, into countless intricacies. Some of these need not be followed, but an outline of general principles is necessary to any fair understanding of the man's aim. Take, for instance, his use of rhythm or time-beat, the very foundation-stone of poetry as well as of music. We shall see clearly why this is called "a great rhythmical genius," and why, even at the very beginnings of his art, he is essentially of the order of musicians, if we submit his stanzas to rhythmical analysis on a basis of music. Here is a stanza from the third movement of his poem called "By the North Sea." The tempo is obviously slow, being so designed as to afford a contrast with the movements which have gone before; but how is it made so?

"Slowly, gladly, full of peace and wonder
Grows his heart who journeys here alone.
Earth and all its thoughts of earth sink under
Deep as deep in water sinks a stone.
Hardly knows it if the rollers thunder,
Hardly whence the lonely wind is blown."

The time bar of this, following the scheme of Sidney Lanier, may be shown thus:

♩	♩		♩	♩		♩	♩		♩	♩		♩	♩	
S	l		o	w		l	y		f	u		o	f	
Slow - ly, glad - ly, full of peace and won - der														
♩	♩		♩	♩		♩	♩		♩	♩		♩	♩	
G	r		o	w		s	e		s	e		h	e	
Grows his heart who jour - neys here a - lone,														

the last time bar or foot of the second line consisting of a quarter note and an eighth rest. Resorting to the simple expedient of drumming this out with two pencils on a table, it will be noticed at once that the rhythmical device provides a somewhat slow and solemn sound, and that the two clefs represent a scheme very common in music. The slowness thus provided by the rhythmical basis is enhanced here by the verbalism; "slowly," with its full vowel sound, inducing an utterance slightly retarded and slightly emphatic, an effect that diminishes through "gladly" and "full of," where the voice naturally loses force a little and trips, in order to accentuate the important word "peace." We have here, then, united ingeniously with the rhythmical scheme all the effects of diminuendo and crescendo as used in music.

We can assure ourselves that these devices spring from a musical and no other purpose in the poet's mind, and that in the respect of such usage he stands alone among our poets. How? By a very simple experiment. Of Mr. Swinburne's predecessors in music-poetry it can be said that often their poetry is melodious as it is beautiful and effective; but he alone absolutely requires for an adequate reading or full understanding a perfect musical basis of time bars. As a rule, other verse yields quite as easily to the old semiclassical system of scansion as to Mr. Lanier's time-bar method. Many lines in Swinburne cannot be scanned at all except by the Lanier method, which reduces so-called feet to their purely musical equivalents of time bars. What, for instance, can be made by the formerly accepted systems of prosody of such hexameters as

"Full-sailed, wide-winged, poised softly forever asway"?

The usual explanation of this line is that Mr. Swinburne, carelessly, inadvertently or for some occult purpose, interjected one line of five feet among his hexameters and the scansion usually followed is by arrangement into a pentameter, thus:

"Full-sailed | wide-winged | poised softly | forever | asway,"

the first two feet being held to be spondee, and the third and fourth amphibrachs. It has also been proposed to make the third foot a spondee or an iambus, and the remaining feet anapests, thus:

"Full-sailed | wide-winged | poised soft- | ly forev- | er asway."

The confusion of these ideas is enough to mark them as unscientific and worthless, to say nothing of the severe reflection they cast on the poet's workmanship. We have not so known Mr. Swinburne; for, if there be anything he has taught us about himself it is his strenuous and sometimes absurd particularity about immaculate form. He would never overlook a line of five feet in a poem of hexameters. But—as will, I think, appear later and conclusively—the line is really of six feet, and is not iambic, trochaic, anapestic, the spurious spondaic that some writers have tried to manufacture for English verse, or anything else recognized in Coleridge's immortal stanza, or in the text-books. It simply cannot be scanned by classical rules; it cannot be weighed

justly, and its full meaning extracted, by any of the "trip-time" or "march-time" expedients of other investigators. It is purely music; and when read by the method of music appears perfectly designed and luminous with significance. Only a poet that was at heart a composer could have made such a phrase, based upon such intimate knowledge of music's rhythmical laws.

Or take what we vaguely call the mellifluous or resonant or melodious quality in Mr. Swinburne's verse. Take such lines as

"And touched his tongue with honey and with fire,"

"But in the sweet, clear fields beyond the river,"

"Are kindled with music as fire when the lips of the morning part,"

chosen at random turning over his pages: it is most obvious that much of the pleasure of the sound is derived from the assonanting vowel notes in "touched," "tongue" and "honey," in "with" and "fire"; in "sweet, clear fields" and "river"; in "kindled," "music," "fire," "lips" and "morning." But this is merely the musical principle of assonance, the fundamental law of accordant sounds, and that Mr. Swinburne has, by common consent, shown an unprecedented mastery over these combinations is evidence that he has brought his art squarely within the laws of musical composition.

So far, all these effects are easily determinable and clear enough; but the next step is to be attempted with some diffidence. While all other music has been developed into a vast and intricate science in which the governing laws have been ascertained, weighed to the estimation of a hair, formulated, elaborated, mastered, and to be conveyed by invariable symbols, this commonest of all music, this music of human speech, remains an uncharted sea. We have some little knowledge of it, to be sure; we know, for instance, that in even the most ordinary utterance the voice continually changes its pitch, so that speech seems, on close attention, a kind of singing; and we know that from these changes we derive a considerable part of the meaning contained in utterance. We know that changing the key in which any word is spoken can change, or even reverse, its meaning. We know, for example, that if the utterance of any word ascend the scale two or three full tones a question is signified, but if it descend two or three tones an affirmation. We know, or a little observation will show us, that in any average sentence hardly any

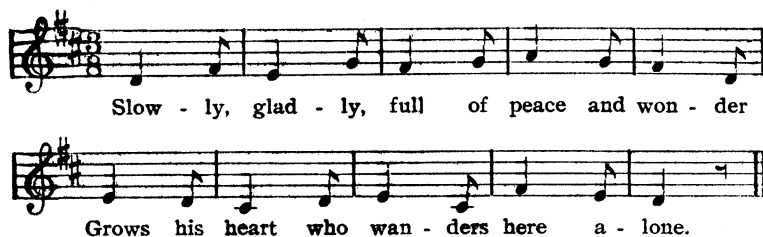
two words are spoken in the same key, and we know that all there is in what we call "inflection" is contained in these changing keys. These things are certain enough; but, so far, there is no system of notation wherewith to mark the minute difference in the keys of spoken words. To devise such a system would be difficult, because no two persons are likely to utter the same sentence in exactly the same way. The changes of keys are responsive to individual feeling, which slightly differs in each case. We can see, of course, that the true symbols of these voice-changes lie somewhere within the present system of musical notation; that the unnoted notes (if I may so term them), like those between A and A sharp, are answerable to the changes in the tones of speech, and we can easily believe that eventually these will be known and noted as definitely as piano scores.

But while so much of this subject is undiscovered country, and while at present the personal equation seems the impassable barrier to a system of speech notation that can be of universal application, some general principles can be discerned plainly and followed safely. We cannot, with perfect confidence, assume to tell how much the average voice will rise and fall in uttering any sentence, and we have no notes wherewith to express the rising and falling; yet experience shows that, for various reasons, the average voice will speak some words of any given sentence on a higher key than it will use for others. And here is a great matter in purely melodic poetry like Swinburne's.

Take, for instance, the first of the stanzas we have been examining. No one can say how much higher the voice will naturally pitch "gladly" than it will pitch "slowly," nor how much lower it will pitch "slow" than "ly"; and yet we know that "gladly" will certainly have a higher pitch than "slowly," even if there is no way accurately to denote the difference. We know, also, that "full of" will be spoken on higher keys than "gladly," and that in "and wonder" the voice will return, for three reasons, to something like the key original in "slowly": because the voice descends on emphatic words; because these words have open vowels, which normally demand lower tones than closed vowels; and because these words mark the end of a thought.

These are the certainties of utterance; and chiefly from such changes of key governed by such influences, with significance and

word-sound so blended, arises the sense of tune or melody in verse. We may, therefore, venture to indicate in a clef something of these melodic impressions, always bearing in mind that what we are attempting is only relative and symbolical, and that the real changes in the average voice would probably be much finer than anything we can make here:



It will be apparent, I think, that, however crudely it may be echoed, here is really the basis of a tune; and the suggestion I would urge is that, while similar tunes, or the materials for them, are found in other poets, Mr. Swinburne has most clearly recognized these potentialities and most persistently used them.

Before we go on to other examples of its use, it seems needful to digress here into another aspect of music-poetry and one more familiarly associated with his name. Common, and possibly somewhat inconsiderate, comment has settled upon alliteration as the distinguishing mark of the Swinburne technique; and, as this artful aid is often condemned by severe taste as something of a trick, or at least of an inferior and obvious device, Mr. Swinburne has doubtless lost a little in contemporaneous fame by his apparent fondness for alliterative phrasing. A workman so careful and judicious as he, and one, moreover, whose taste is usually impeccable about other things, would not be likely to fall into an error so gross as this is represented to be. But alliteration is not necessarily a trick; it is not necessarily stucco on the verse structure. Used intelligently and designedly, it is a musical value, not only unobjectionable, but absolutely demanded for certain harmonic effects, and having a descent the most legitimate from the primal stock of music. What we call "alliteration" is, in the hands of a melodist, nothing more nor less than the working out of the principle of harmonics contained

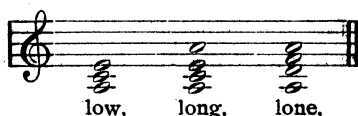
in the progress of the chord. Thus, in such a line as the first in "A Forsaken Garden,"

"In a coign of the cliff between lowland and highland,"

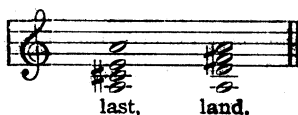
we can plainly see the harmonic value of the repetition of the hard "C" sound in "coign" and "cliff," and we can judge how much it means to us by substituting another word of a meaning much the same but out of the chord, as, suppose he had written "angle." Or take one of the lines that have been adversely criticised for excessive alliteration:

"To the low, last edge of the long, lone land."

"Low," "long" and "lone" are really related minor chords based upon principles familiar to most students of music. To take an illustration at random, they might be typified thus:



"Last" and "land" have a similar harmonic reason, and might accurately be illustrated thus:



Probably the truth is that in this passage, and in many others like it in Mr. Swinburne's poetry, the words are answerable to the particular strains he had in mind at the moment; he seized them as forming the equivalent chords, and he did not lay them upon his work with the trowel of extraneous ornament.

Another pertinent illustration of chord values that will occur instantly to all Swinburnians is the line in "Laus Veneris,"

"The wind's wet wings and fingers drip with rain,"

where the base of the chords may be regarded as the sound of W, the changing vowels supply the other notes, and the effects are identical with changed chords in a dominant key in music, a

device equally reasonable in poetry, and one that forcibly illustrates the essential unity of the arts. Taking note of the ingenious following of "wings" with an allied sound in the first syllable of "fingers," something like this on a piano would be:



Without the use of the repetition of the basic note of the chord, without "alliteration," that is to say, no such effect would be possible.

In another respect, also, it seems fair to concede that Mr. Swinburne has carried further than any of his predecessors a strictly musical view of poetry. Rhyme, again, is not merely of an office of ornament or a thing of custom, but has harmonic origin and purpose, being in fact the principle of assonanting sound. That is to say, rhyme outgrows from the fact that the ear recognizes with peculiar pleasure a sound that repeats, with variations, the characteristic tones of a sound heard shortly before, a fact leading back agreeably to natural laws and, even further, to the fundamental truths of physical evolution. Most musical compositions are written in quite obvious rhymes; and the array of familiar and classical works that have not only rhymes but distinct stanzaic arrangements exactly like those of poetry is worth remembering. Mendelssohn's "Spring Song" and Rubinstein's "Romance in E Flat" will occur at once as examples in which the stanzas are unmistakable. To observe how thoroughly Mr. Swinburne's rhyming sense is of the musician's order we need no more than a glance at the forms he adopted for such poems as "The Hymn of Proserpine," "We Have Seen Thee, O Love, Thou art Fair," or, still better, at the Tennyson "Birthday Ode" and Tennyson "Threnody." Here minor and internal rhymes are so used as to heighten the musical values and create the impression of one sound being evolved from and kin to another, which is the essence of melody. As thus:

"Two years *more* than the full four *score* lay hallowing hands on a sacred head,

Scarce one *score* of the perfect *four* uncrowned by fame as they smiled and fled:

Still and *soft* and alive *aloft* their sunlight stays though the suns
be dead."

Rhythmical, rhyming and stanzaic forms followed by Mr. Swinburne sometimes bear rather startling resemblance to forms followed by famous composers. Thus the stanza of the first movement of "By the North Sea,"

"A land that is lonelier than ruin;
A sea that is stranger than death;
Far fields that a rose never blew in,
Wan wastes where the wind lacks breath,"

is very like a stanza in the second movement of Beethoven's Eighth Symphony beginning at the forty-sixth bar. And, in the second movement (Andante) of Tschaikowsky's Sixth Symphony, the first twelve bars present a stanza almost identical with the stanza of Swinburne's "Epicede" in memory of James Lorimer Graham:

"Light, and song, and sleep at last—
Struggling hands and suppliant knees
Get no goodlier gift than these.
Song that holds remembrance fast,
Light that lightens death, attend
Round their graves who have to friend
Light, and song, and sleep at last."

These similarities are the more significant because they are merely coincidental, the two artists evidently working along the same lines, each unaware of the other. Tschaikowsky and Swinburne have many characteristics in common; it is worth attention and suggestive of further analogies that, for the expression of profound sorrow, they should have chosen nearly identical forms.

In "Evening on the Broads," the purely musical phase of Mr. Swinburne's genius reached its highest expression; and it may be doubted if there is another poem in the language, or soon likely to be, that will equally endure musical tests. Some of the resources displayed in this truly admirable work seem rather astonishing when first come upon, they reveal so much of masterful design and coolly reasoned purpose. The artistic object of the poem is, first, to create a feeling of the solemn pathetic beauty of the fading sunset and the mood of rather sombre-hued meditation that the sunset may induce. Naturally, a very slow, stately

tempo is required, and this is secured by the time bar (which is dactyllic), by the long lines, by the use of open vowels and by the expression of grave emotions, but chiefly by the rhythmic structure which involves an extraordinary use of the rest. So entirely musical are design and method in this poem that, without some musical analysis, the truest beauties of the work and much of its significance are certain to be lost.

"Evening on the Broads" is written in hexameters—that is to say, there are six bars in each line; but, to insure a slow tempo, rests and quarter notes are used in a designed system, the last bar of each line usually consisting of a quarter note and an eighth rest. Still further to establish the *adagio*, the third foot in every other line repeats this figure of a quarter note and an eighth rest, making an arrangement without a precedent in our poetry.

The musical strength of this device can best be seen in this diagram of the opening lines of the poem, the accent, of course, falling upon the first note of each bar:

$\frac{3}{8}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |
O - ver two | shadowless | wa - ters, a - drift as a | pinnacle in | per - il, |

♩ ♩ ♩ | ♩ ♩ ♩ | ♩ . ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |
Hangs as in | heav-y sus- | pense, | charged with ir- | res - o - lute | light, |

♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |
Soft - ly the | soul of the | sun - set up- | hold-en a - | while on the | ster- ile |

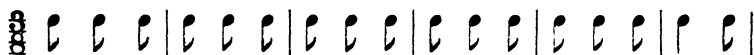
♩ . ♩ | ♩ ♩ ♩ | ♩ . ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ |
Waves and | wastes of the | land, | half re- pos- | sessed by the | night. ||

It is the last of these lines that exhibits most clearly the author's intentions towards tempo, and towards shading and emphasis as well; for the eighth rests after "waves" and "land" not only secure the necessary slowness, but produce in a musical way a certain standing out of "waves" and "land," in their strong poetic and figurative import, not less than in the value of their full sound to the current melody. This sound figure is repeatedly used.

Some of these arrangements are subtle and ingenious, and some are bold. In three or four places in the poem, Mr. Swinburne regards the first two syllables of a line as belonging to the last time bar of the preceding line, where they take the place of the usual rest, and then proceeds on that basis, calmly ignoring the rules of the prosodists in such cases made and provided—a device that only a musicianly mind would think of, and only a courageous mind carry out. The eleventh line is such an instance, given here with the tenth to show the connection:

“Hover the | colors and | clouds of the | sunset | void of a | *star*
As a | bird un- | fledged is the | broad-winged | night whose | winglets
are | callow.”

It will be noticed that always the rests are fixed to fall at places where they can be most useful for rhetorical and poetic, as well as musical purposes, as, for example, in the thirty-eighth line, where they have unusual strength. I give the thirty-seventh line also to show the connection of the thought:


Still is the | sun-set a - | float as a | ship on the | wa-ters up- | hold-en, |


Full- | sailed wide- | winged, poised | soft-ly for- | ev - er a- | sway. |

This seems to dispose of all the difficulties about this line, and to show how ably the poet has used musical resources for the enforcement of his thought, for the rests bring out the full sounds, and thereby give to the figures a clearness in relief not otherwise obtainable, and supply cumulative shadings in the progress of the melody.

There is not only expert use of rest and time bar, but of phrasing and diminuendo and crescendo, plainly indicated in many lines, as, for example, in these:

“Still there linger the loves of the morning and noon in a vision
Blindly beheld but in vain; ghosts that are tired and would rest.”

Here there is crescendo to about the middle of the last phrase, and diminuendo thence to the end.

If we bring to these lines such an experiment as we made on a previous page in search of a tune, we may note that “still,”

being of no unusual significance, would naturally be spoken in a middle register, but because of the inflection (in the elocutionary sense) it would be lower than the unemphasized word "there." On "linger" the voice falls because of the inflection, and thereafter it rises as far as "morning." "Vision," being an emphatic word, is naturally uttered in falling tones, while "vain" is the close of a phrase, takes a falling inflection and may justly be represented by a chord. A musical score of these lines on the plan previously adopted (bearing in mind always that the notes here are only relative symbols of tones the differences of which are mostly uncharted) would look like this:



Still there linger the loves of the morning and noon in a vis-ion



Blind-ly be-held but in vain; ghosts that are tired and would rest.

Similar analyses of others among Mr. Swinburne's poems would reveal other evidences of command over all the varied potentialities of musical expression. From that full-toned supernal chorus of Spring in the "Atalanta in Calydon," of his youth, to "The Altar of Righteousness," his latest work, he has covered the known field of melodies in poetry. To some of these studies clearly he has been led by Wagner. His own exalted tributes to that great soul do not indicate his close observation of the Wagnerian methods more certainly than the "Two Preludes," where, in incredibly few words, is reproduced the essence of the feelings in the *vorspiels* to "Tristan und Isolde" and "Lohengrin." But the plainest indication of Wagner's influence is in "Tristram of Lyonesse," for there the prelude is founded squarely on the *vorspiel* of the opera, and in the fifth division of the poem appears a *leit motif* used just as Wagner uses it, the continued recurrence at intervals of "the wind" and "the sea."

"And swordlike was the sound of the iron wind,
And as a breaking battle was the sea.

"And as a full field charging was the sea,
And as the cry of slain men was the wind.

"And all her soul was as the breaking sea,
And all her heart unhungered as the wind.

"And all their past came wailing in the wind,
And all their future thundered in the sea."

The very form (in a large sense) of his poems often shows the musicianly mind, the steady drift towards musical methods. "By the North Sea" is almost a symphony, with its movements of different tempi illustrating different aspects of the same subject, brought to a close by a powerful finale. The first and fourth of these movements even show some recognition of the principles of the sonata form, with their regular recurrence of the thematic phrase, "the sea." "Astrophel," "The Armada," "The Last Oracle" are of symphonic inspiration; the threnodies reveal a master's knowledge of the minor chords in speech-music; "The Litany of Nations," "The Song of the Standard" and many others display full command over sound combinations and rhythmical expedients that produce buoyant and swelling marches; and time would fail me to recount the poems wherein the tonal achievements must always move the student of music to pleasure and sometimes almost to awe. Whatever we shall think of Mr. Swinburne's poetry as a whole, surely in these studies, at least, he has had no fellow.

CHARLES E. RUSSELL.